

## **Painting proposal : « Drawing Shapes » - François Ristori**

from 31.10.20 to 19.12.20

### **Opening Grand Week-end GENEVE.ART**

**October 31<sup>st</sup> and November 1<sup>st</sup> from 11 am to 6 pm**

Questioning the pictorial practice of the current French scene, François Ristori's work (1936-2015) is in tune with the zero degree painting search from the 60's and 70's and the socio-political study arising in those days.

His radical posture is to be compared, in France, with the B.M.P.T approach (Daniel Buren, Olivier Mosset, Michel Parmentier and Niele Toroni) whom, at the same time, come questioning painting in order to clear it from the notions of gift, talent, inspiration, expression, academic values imposed by the artist (and the market) that they find reactionary in the light of the prevailing anti-authoritarian revolt.

With an unchangeable written protocol and the help of a specific cardboard size, François Ristori draws hexagons, which, after a precise intervention (a geometric transposition), become the "drawing-shapes"; drawn with a pencil, then painted (always in blue, red and white), they are self-generated, are intertwined and endlessly multiply themselves until they occupy every medium in the place and space containing them.

François Ristori won't allow his work to accompany any kind of emotional conception, just like he contests illusionism which he considers as artifices. Thus, the painted surface doesn't have any other signification than itself and is reduced to its own objectivity: a frame, a canvas, pigments.

The three colors together are used for their immediate visual capacities but also for their basic and common side. Finally, the process is infinitely repeated not only in order to avoid the very own unicity of the traditional work of art but also to reveal a timeless work.

François Ristori's debuts are marked with an intense activity; being uninvited at the 1969 Paris' biennial, Daniel Buren and Niele Toroni stepped aside for him. In 1971 he is showcased for the first time at Yvon Lambert's, takes part in the retrospective "Activity Assessment" in 1972 with the same gallerist (along with On Kawara, Brice Marden, Robert Ryman and others), is showcased in New York City and Brussels (1976), at the Paris Museum of Modern Art (1977) and at the soon to become Dijon Consortium (1979).

During the 80's, François Ristori faces serious health problems, leading to him to drastically reduce his working rhythm, putting a stop to a full acknowledgment of a peculiar and relevant approach. Exhibition projects in important French institutions are currently underway, revealing to its full extent a work testifying of the end of modernism while upbringing a genuine reflection on the act of painting inside (and outside) the field of art.